Achilles Inc.
Issue #1
22 Pages

Andy Schmidt
9/10/14

7th Draft
May 21, 2015

Daniel,

What follows is my proposed first issue script for ACHILLIES INC. #1. Right now, it's clocking in at around 20 pages, and then maybe we'll want to do a back up story, too. Not sure. We should discuss that.

The key stuff I want to get at up front is that this is New York City, but it's a really crappy version of NYC. There are a lot of people out of work—there's homelessness and starvation and all that. But the thing of it is, it's not that the economy has tanked and there is no money, it's just that money is only given to a few people, who have ultra powers. So what this means, is that while it's a crappy place to live, it's actually remarkably clean on the streets. Everything is pristine and runs smoothly and is in great repair… except for the people.

So, while it's a miserable existence for most folks, it should be slightly out of synch with the depiction of the city itself. The people in charge are so powerful, that they actually are doing a better job of everything than we all were with our measly human abilities… ;)

Ideally, I'd like to give the book a slight nod in visual style to classic noir detectives. Ransom should be cut from the same cloth, though he's certainly not the stoic detective type.

In this issue, he's discovering what he cares about. Between you and me, its his daughter who he never sees. She is what he's going to fight for, and he's going to realize this on page 1, even if we the reader won't realize it just yet. But he's essentially come to the decision that he will sacrifice his own life to make the world a better place for her to live in. I thought it was important to let you in on this as it might help you figure out more of how he should emote in situations.

And like Ransom, our main cast all have their reasons for doing what they're doing and we'll get into those as the book goes on. I'll try to lay some markers down in this issue for you as I want you 100% involved in the telling of this story. I want a credit of "Andy Schmidt and Daniel Maine: Storytellers" to mean exactly that. I want us to be in sync all the way through and I welcome your ideas on how to improve the overall work.

So, that all said, let's get to the script itself and you can start cursing my name for asking you to draw all this stuff! Ha ha.

Bottom line, I'm super-stoked to be working on this with you!

Andy Schmidt
May 2015

Page 1

This one page scene will set up some ominous foreshadowing as we meet Ransom when his life is finally starting to come back together.

Panel 1

Ransom and Chalice, his AA sponsor, are meeting in a NYC diner. Let's use this one for reference, the Moonstruck Diner used to be right across the street from the old Marvel Offices, so that's kind of fun. Feel free to make it look brighter and to be able to see through the windows to a booth our two characters are sitting at, having breakfast and coffee. Sitting across from each other. Neither of them in a particular hurry, enjoying each other's company.

In the establishing shot, it's just important that we see them having pleasant conversation and we get a sense that they are friendly, if not friends.

1. Locator Caption: New York City.

2. Time Caption: August 3, 2026.

3. Ransom (from inside): Things are good, Chalice. I think we can finally cross step nine off my list.

Panel 2

Let's get something akin to an over the shoulder shot over Ransom's shoulder. I want a little distance on Chalice here because she's not the main character. She's the one talking, and she's trying to break through his barriers and get him to come out with something honest, so she's prying a little here, but I don't think we want a close up just yet, but she can be gesturing with her hands, motioning in disbelief.

I've mentioned Chalice in the character bios, but the fact is she's drop dead gorgeous. And she's awesome. She's laid back and beautiful but doesn't flaunt it, totally down to earth and interested in what's real. She has a nice style and a friendly face. This is his Beatrice, if you get that reference from Dante's Inferno. The idealized woman for Ransom, but he'll never fully realize it.

4. Chalice: You've made amends to everyone?

5. Ransom: It took all year, but yeah. Every one of them. Want to see the list?

6. Chalice: I don't need to. You have a tendency to be down right pedantic when it comes to lists.

Panel 3

And now we go in fairly tight on Ransom. This is our first good look at him and he's explaining that things really are good. He's smiling and gesturing a little defensively,

like he's coming under fire. Life is really good! No drinking, he's got his shit together.

7. Ransom: We've turned my life around. The program and you, we did this. I'm sober and I'm good.

8. Chalice: That's progress, Ransom. It is.

9. Ransom: But…?

Panel 4
Chalice slides the plates and silverware aside as she looks shyly away, finding her strength.

10. Chalice: You're not going all the way.

11. Chalice: And you haven't made amends. Not to Mary.

12. Chalice: You can't build a house on a broken foundation.

Panel 5
Chalice has reached across the table and is holding both of his hands, still awkwardly holding silverware in them. Ransom is a bit uncomfortable. Not that he's bad looking, but he's married – at least he still considers himself married – so this kind of contact is not comfortable coming from other people. Chalice, is laser focused on saying what she's going to say.

13. Chalice: I'm proud of how far you've come, but you've really only caught yourself from falling. But you're not yet flying.

14. Chalice: The former is about survival. But the latter—learning to fly—that indicates purpose.

Panel 6
Extremely tight on Ransom looking away, continues looking at her. Blank stare, but also really thinking about what she's said.

15. Ransom: Well, if I could fly, I never would have fallen into the bottle in the first place, now would I?

Panel 7
Still inside the diner, Chalice is leaning out of the booth to yell after Ransom who is exiting as quickly as he can short of running.

16. Ransom: I gotta get to work.

Pages 2-3

Panel 1
This is a huge panel—DOUBLE PAGE SPREAD across the top two thirds of the spread. And this is our establishing shot of the world we now live in. We're wide in the New York City streets and there are protests going on. Protestors are the normal people, holding all kinds of signs in protest of the Boosters.

The protestors have surrounded a group of boosters. These boosters are doing road work that used to take a crew. Now, it's a crew of three. One of them is rolling up the asphalt from the street with his bear hands, just rolling it up like you or I would a newspaper. Another one is cooking the new asphalt that's going to go down with heat powers from her hands. Now, the people in our world with super powers don't wear costumes. They wear normal clothes, but they don't mind showing off that they have powers. And the last one is there for protection. She's a little woman, just tiny. But she has a force field power that has created a semi-circle keeping the crowd away from them. The two workers are doing just that—working. While the little woman is getting really annoyed with this crowd.

Ransom is walking through the crowd (or probably better for you, just entering the crowd). He'll be lost in it momentarily, it's that thick. If his body language can convey it, he's mainly just frustrated about having to wade through the mob.

Signs read:
Doomers Not Boosters
Round Up the Doomers
My Kids Want to Eat!
Decent People Need Jobs Too!
<u>WE</u> built this city!

1. Ransom (caption): My name is Ransom Yeong.

2. Ransom (caption): I'm the owner of Achilles Inc…

3. Ransom (caption): …It's a firm I founded after the Boosters appeared ten years ago in a flash of light.

4. Force Field Booster Woman: Kind of pathetic. We do a better job than they ever did and they resent us for it.

5. Strong Guy: You'd think they'd just say "thank you."

6. Force Field: Never going to happen.

7. Ransom: Excuse me, coming through…

8. Crowd: Get out of our city!

9. Crowd: We want our jobs back!

10. Crowd: Let us through this—this—energy wall!

The remaining panels go across the bottom third of the spread.

Panel 2
One protestor gets right up to the wall made of semi-transparent energy and is yelling through to the small woman. Seriously angry, and she's getting angry in return.

11. Man: Turn this thing off and we'll show you how little you really are!

12. Force Field: Step back, sir. I'm not going to tell you again!

Panel 3
Ransom is passing through and trying to reach out to the man, kind of trying to stay casual about it, but touching his shoulder. Trying to keep the peace.

13. Ransom: Hey, pal, I don't think you want to do this. Not here.

14. Man: You a booster lover? You boning this thing over here?

15. Ransom: They have different rights from us. The only one getting hurt in this scenario is you.

Panel 4
The protestor pulls a gun on Ransom, ready to fire!

16. Man: No, jerkoff, you got that wrong!

Panel 5
Reaction shot of Ransom collapsing in on his chest where it appears he's just been shot, grabbing it. Think Indiana Jones in Raiders when he thinks he's been shot but it's revealed that Marrion shot the guy who was going to shoot Indy.

17. SFX: BLAM

18. Ransom: Guuh!

Page 4

Panel 1
Now we're closer on Ransom as he realizes he hasn't been shot. He's stunned looking at the bullet floating in the air right in front of him, held in a semi-transparent shield.

1. Ransom (whisper balloon): Jesus.

Panel 2
Splash panel as BOOM!—a portal opens up above the crowd and three Boosters are instantly coming out of it. Unlike the Boosters we've already established, and if we can see them, they're all kind of in awe of these guys, too, these Boosters are clearly coordinated. They're wearing nice looking suits—more like uniforms, but not military looking. It's civilian, part of a company balled the Power Corps. They'll be important later, so ideally we'll have some kind of logo for the Power Corps that these guys will all have on their jackets or whatever. We need to actually design the uniforms. They should look more like a suit, but modern. A bit of flare, without being over the top. Important to note that they are communicating via headsets. They can be modern and small headsets, but they should be visible. This group is led by a woman—we'll call her Fire, the heat is coming from her body's core—think of a flashlight that you put your fingers over and you can see the light between your fingers.

These three Boosters are angry, confidant and clearly powerful.

2. Fire: Unit 13 responding to a code 7—Shots fired.

3. Radio Balloon: Copy that, Unit 13. Appropriate response at your discretion.

4. Fire: Acknowledged.

5. Fire: Lessons will be learned.

6. Ransom (caption): After I lost my job to one of these Boosters...

Panel 3 ***(Maybe a widescreen panel about ¼ of the page?)***
Fire Booster has come down in front of the protestor with the gun, she's floating down and frying the gun at the same time, melting it to his hand in one quick move!

7. Ransom: No, wait, it's just a misunderstanding!

8. Fire (OP): Violence towards a Booster is not tolerated.

9. Fire (OP): This is now an illegal protest.

10. Man: AAAAAIIIIIIEEEEEE!!!

11. Ransom (caption): After I saw what they could do to us…

Page 5

Panel 1
Ransom is yelling to the crowd as he tackles the protestor, preventing him from being completely incinerated!

1. Ransom: Everybody move! Out of the way! Get out of here!

2. Ransom (caption): I watched the Boosters take over the world one job at a time, just like everyone else…

Panel 2
Fire is powering up! Angry—flames are swirling around both her hands—it's bright—like a burning sun and she is clearly about to fry people. Ransom is getting between her and the man with the melted gun.

3. Fire: You know the law—an attack on one of us is an attack on all of us.

4. Ransom: It was an attack on me, not a Booster! No crime was committed!

5. Ransom: Please! You're going to start a riot!

6. Ransom (caption): …but I can't just watch when I know I can do something about it. I mean, no one's totally invulnerable…

Panel 3
Fire turns to Ransom, threatening as fire burns from her eyes.

7. Fire: Don't presume to know how to do my job.

8. Ransom: I used to be a cop. I know how crowds work.

9. Fire: Fine. Professional courtesy then. But just this once, dud.

10. Fire: Unit 13, we're done here.

11. Ransom (caption): …Everyone's got an Achilles heel, right?

Panel 4
Ransom is down with the wounded man (hand still on fire), who is writhing in pain holding his smoldering hand. In reality, a burn this bad could get infected and kill you. He's definitely never using that hand ever again.

12. Ransom: I'm calling an ambulance, man. They'll take care of you.

13. Man: Don't touch me, you traitor!

14. Man: AAAAHHHHH!! It hurts so bad!

15. Force Field (OP): I'm so sorry.

Panel 5
Force Field is lifting the wounded protestor on a force field, putting his flaming hand in a cocoon, which smothers those same flames. She's actually upset by the enforcers. Ransom—if we can see him—is surprised that she cares at all.

16. Forcefield: We don't call them—the Power Corps—they—I don't know how—they show up and take over. Bunch of assholes.

17. Force Field: I know you hate us, but we're just doing our jobs, too.

18. Ransom: Actually, you're doing OUR jobs.

19. Force Field: I thought you were with us?

Panel 6
Tight on Ransom, just disgusted with the whole thing.

SILENT PANEL

Page 6

Panel 1
Ransom rolls into work. Achiles Inc – what a joke.
Establishing shot, we're underneath a subway train in Jackson Heights, Queens (they're elevated here). For reference, this is the station:
https://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&docid=H7fGjJmMG1da4M&tbnid=O0lpvcQs0MdHHM:&ved=0CAcQjRw&url=https%3A%2F%2Fwww.flickr.com%2Fphotos%2Fryanisland%2F7565198800%2F&ei=2rkYVIXZBqHOiwLovYHIDQ&bvm=bv.75558745,d.cGE&psig=AFQjCNGifh0AVFJiMeK3fMt_QaDS35EpJA&ust=1410992977841592

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There are more images online, but definitely his office is under/nearish the 7 train track which is elevated. If you want more images, this is Jackson Heights Roosevelt Ave. station. I used to live off this stop, and it's a MAJOR junction point, but that's not why I want his office here. I want it here so that it's NOT in Manhattan—he can't afford that, and if we ever level Manhattan, we don't level his office, too. But actually, more important to me as a storyteller, Jackson Heights is the most ethnically diverse neighborhood in the world. And, given several of our themes, that makes it an ideal place for Ransom to set up shop. Also, whenever you have an exterior shot, there should be food carts—preferably a Tibetan food cart (the only one in all of New York City) and/or a Halal cart (that wins the Vendi award for best cart almost every year). You can probably google those, too if you like. But it's one way to show the diversity that's also, more importantly, going to make my hungry every time I look at these pages. Oh, the smell of that street food there!

And now back to our regularly scheduled establishing shot. ACHILLES INC. is our main focus, and it's storefront. It's a shit-hole, sorry for the harsh language, but let's just call it like it is

One big note, there is a POWER CORPS BILBOARD right outside the window where Ransom's office is, to the left of the entrance. It's huge, garish, and constantly in Ransom's face. It looks like this: It's got Steve Rice (see series bible for description) front and center, in his suit, arms crossed, looking confidant with a

group of super powered individuals behind him. If you want to tease out some of the characters that we'll see later or make up some of your own that you want me to use, that's totally cool with me. I love these types of aspects of collaboration.

For his "inner office", think more classic Private Eye down on his luck. Files all over, messy, closed blinds. A bit on the noir side. But we'll get there on the next page.

Anyway, Ransom is entering the door.

1. Ransom: Morning, Mishy!

Panel 2

Now we're inside as Ransom is passing through the waiting room. It's almost like another mini-riot as the people in there are already trying to tell him their problems, almost reaching for him like they expect that touching him will some how cure their woes. Ransom kind of has his arms raised like he's shimmying or squeezing through the seats, not directly talking with any of them, just trying to get by. If we can see her, and it would be nice if we can, but not totally necessary, I suppose, Mishy is seated at a desk behind a window where guests sign in and whatnot. Like a doctor's office.

We're going to come back to these clients in just a few pages, Daniel. So we nade to make sure these work characters actually are quite distinct.

2. Client 1 (obese woman) (a little bit of dog food sludge in the corner of her mouth, but we shouldn't really notice right now): One 'dem Booster's swallowed my dog…
3. Client 2 (tattooed up male or female, ethnicity your choice): This guy next door, he sheds salt like dandruff! Killed all my azaleas!
4. Client 2 (connected): <u>I want payback!</u>
5. Client 3 (sweaty thin man): Mr. Yeong! Ransom Yeong, hear me out!
6. Client 4 (male, ethnicity your choice, dressed in business attire, maybe an argyle sweater with a tie?): My boss is a Booster. He's making me think—you know—stuff I don't want to think. Like—gay stuff and shit! You gotta help me get rid of 'em!
7. Mishy: Mornin' to you to, Ransom. We've got a situation already.

Panel 3

Ransom grabs the mail from Mishy (see character descriptions), she's stood up and is handing him the mail through the window she sits at. Sarcasm just oozing from her.

8. Ransom: That so?

9. Mishy: Situation across town at the construction site.

10. Ransom: On Fifth? I just came from there.

11. Mishy: No, downtown on 11th. Figured you'd want to know. You do like to torture yourself…

Panel 4

Close on Mishy who has switched from sarcasm to mild-concern… and sarcasm as she lowers her glasses a bit. What I'd like to get across here is that she does actually care for Ransom.

12. Mishy: Oye. What happened to you? You look… Ongepotchket.

13. Ransom (OP): You know I don't speak Yiddish, right?

14. Mishy: It means you look like hell-on-a-stick. What, you can't figure that out from context?

15. Mishy (whisper): …some detective.

Panel 5

Ransom reacts well to it as he's stepping into his office, one hand on the door (if that works for you, Daniel). He's clearly over the morning's earlier events, which kind of begs the question—how often does this happen to the guy? The answer—a lot.

16. Ransom: Typical morning, Mishy. Got my asshole chewed off by my AA sponsor, then was nearly killed by a bullet at point blank range.

17. Ransom: I would have shat myself for sure if not for the aforementioned loss of my asshole—so at least there was that.

18. Mishy: You're quite the kidder, Mr. Yeong… quite the kidder!

Panel 6

Ransom's shut the door and is leaning his back and head against it, looking up into the sky trying to relax. Take a moment after the morning's events and before he heads right back into the thick of things.

19. Ransom: Calm down, Ransom.

20. Ransom: Not even noon and I already need to meditate again…

Page 7

Panel 1
Establishing shot—a dilapidated building. But, you know, let's not make this boring, a window on the third floor is exploding—dust and debris flying out onto the street. Ideally, you're at a low enough angle that we can get the sense that there are construction workers on the ground.

It would be nice if saw part of Dani in the frame, but not really introducing her.

Now, just to clue you in, this is a demolition site. The building has been cleared, but the demolition crew is setting up explosives, one of which just went off. And we're about to meet Dani, our other main character.

1. SFX: KATOOM!

2. Construction Guy 1: What the--?!

Panel 2
A bunch of the demolition crew guys are reacting, in middle ground, in horror and covering their heads as debris is falling on them, mostly harmless pebbles and dust. Dani, on the other hand, is running straight at us (running into the building), but because I want to give her a hero shot in two pages, let's only get a glimpse of part of her. Maybe part of her side and her hand in running motion dipping into frame in the extreme foreground.

3. Construction Guy 2: Wally's still in there!

4. Construction Guy 2: <u>Dani—WAIT!</u>

5. Construction Guy 2: You can't go in there!

6. Dani (OP): Someone's got to!

Panel 3
Inside the building, establishing shot as we can see WALLY, the human demolition guy, is trapped under a piece of concrete. He's hurt bad and pinned. BLASTER, buff, not wearing real construction gear, he's a bit rattled, shaking it off, but he's standing free and unharmed. BLASTER is a part of Power Corps, so he needs to be wearing the Power Corps uniform. *Important to note that Blaster is wearing a walkie-talkie, as that will come in handy in just a second for Dani. Blaster's also the moron that just blew up the room, but we'll get to that in a second…* **Dani is some distance away from them, doesn't have to be that far, popping up the stairs onto this level. This might even be a silhouette shot, with them against the broken/missing wall behind them. Blaster's throat would probably still be glowing (keep reading).**

7. Wally: uuuhhhnn… what did you do…

8. Blaster: Mother-o-God! My ears are ringin'!

9. Dani: Wally! Blaster! You guys okay?

Panel 4
Dani's pulling on Wally, trying to get him out, he's in agony. Important, Wally has to be visibly passing out, we can't let him see what Dani is about to do. Blaster on panel or not, depends on what works best for page—you're call, Daniel.

10. Wally (passing out): Was Blaster… Friggin' Power Corps screw ups don't… know… squat…

11. Blaster: Shut up, bro! This ain't on me. You called me, not the 'utter way around.

12. Dani: You're in shock, Wally, I'll get you out of here—ung!

Panel 5
Close up on Dani's face as she looks up at Blaster with fear, realizing he's about to kill them both.

13. Blaster: I ain't takin' no blame for this, you ignorant Dud.

14. Dani: Blaster?

Panel 6
Up at Blaster, his mouth is opening inhumanly wide, like a cottonmouth snake and inside is a ridiculous ball of energy. Ideally, this would largely be a coloring effect, burning white hot. If you saw X-MEN: DAYS OF FUTURE PAST, think about the energy build up in the Sentinels in the future scenes, and you're on the right track. Super hot! This guy is about to blow!

15. Blaster: I mean, you could have ratted me out, if only you hadn't died in the second blast…

Page 8

Panel 1
Dani's hand shoots out, gesturing to Blaster's walkie-talkie as it starts to spark!

1. Dani: You better watch yourself, "Blaster."

2. SFX: ZZZT

Panel 2
The electricity from the walkie-talkie is shooting out and arcing straight up into Blaster's jaw, forcing him to close his mouth.

3. Dani: Never know where we Boosters are going to pop up…

4. Blaster: Gggzztt--!

5. SFX: VVZZZTKK

Panel 3
We're tight on Blaster's head—it's clear with the electricity still clenching his jaw, that this is not good for him. The blast needs to escape—his eyes are bleeding, the energy is coming out between his teeth, his face is kind of glowing and expanding. He's in terrible pain and about to die and he knows it.

6. Blaster: GGg—c-can't –clenching –mmmm- jaw!

7. Blaster: L-l-lemmeeeee gggo!

8. Dani: Can't shut off your power, huh? Oh, dude, that totally—

9. SFX: ZZZZZ

Panel 4
Wide shot of Dani covering Wally as best she can just as Blaster's head explodes. Much smaller fireball, but disgusting and forceful. They feel the explosion, but it doesn't do them any real harm. This is just kind of a POP moment.

10. Dani: —blows.

11. SFX: BAAAM

Panel 5
Back outside, the construction crew hears the explosion and turns to look!

12. Construction Guy 1: Dammit! Another 'splosion!

Page 9

Panel 1
Now THIS is our hero shot! I'm seeing this as a tall panel on the left with panels stacked next to it on the right, maybe not full page tall, but a large panel, for sure. Dani, is carrying Wally out on her shoulders like a wounded soldier being run off the battlefield. Wally's wounded but he'll be okay. He's awake, but broken legs. Dani is struggling, as she's not the biggest girl in the world, but as we can see with just one look, she's tough as nails.

1. Construction Guy 1 (OP): There she is! She's got Wally!

Panel 2
Dani drops Wally on the hood of a pick up truck with the construction guys moving in to help out. She is clearly exhausted. One of the construction guys is helping steady her

2. Dani: Layoff the ding dongs, Wally…

3. Construction Guy 2: I ain't never seen anyone react like that, Dani. Did you see that Blaster guy? Did he make it?

Panel 3
Boom! The Power Corps "response team" arrives like they did at the first riot.

4. Construction Guy 2: Power Corps! I'm guess'n he didn't make it…

5. PC Leader: One of our just red-lined! What the hell happened?

Panel 4
We're going to use a "binocular view" in these panels starting here. The head Construction guy has his hands up in an "everyone just relax" kind of way, gesturing to the Power Corps response team. Power Corps leader responding to him.

6. Construction Guy 1: There's been an accident. Your guy—I think he blew himself up.

7. PC Leader: Dammit. We need a clean up crew. Search the rubble for survivors.

8. PC Response Guy: Our guy is down, we don't need to search for—

9. PC Leader: <u>--search it.</u>

10. Ransom (OP) (floating balloon): That was close, Dani…

Panel 5

Cut to Ransom's office. Let's make it dark, streetlight coming in through window. Just want it to be clear this is happening after the Construction Zone incident. Ransom's tossing a brown paper bag full of cash to Dani (now dressed in her "normal" attire—see character bios). It's clear they know each other.

11. Ransom: Risky going up against another Booster.

12. Dani: I couldn't just let Blaster—you know.

13. Dani: Never killed anyone before.

14. Ransom: You did good, Dani.

15. Ransom: How long you think before Power Corps notices you?

Panel 6

Dani thumbing throught he money, not able to hold Ransom's gaze. She doesn't feel good about what happened today.

16. Dani: I lead a quiet life. Well, I did before today.

17. Dani: Ransom… the crew I'm on—they've set a meeting. If somebody doesn't talk some sense into them, it's going to be Chicago all over again.

18. Ransom: Dammit. It's happening too fast.

Page 10

Panel 1
Establishing shot of a basement. It's cold and a little dark. Kyra is addressing the crowd of angry construction workers. This is a secret meeting. There's a lot on the line here. If we can see any of the workers clearly (and they should not be in full construction gear, this is their civilian lives) it would be nice to see characters from Dani's introduction scene, especially the injured wally, now recovering, but in a wheelchair with a full leg cast on.

Dani is in the crowd with the construction workers. Make sure we see her at some point, but she's laying low. The Foreman, however, is speaking up right now! The foreman is gesturing to Wally, who is now in Wheelchair.

1. Time: August 10, 2026.
2. Kyra: As your collective attorney, I've already started taking steps to help improve your working conditions—
3. Foreman: Ms. Burke, all due respect, but we don't need things to change someday. Look at Wally. We need to get things done—<u>right now.</u>
4. Foreman: We need our own Booster—one who will fight for us!

Panel 2
Wally speaks up. Sort of softly. He's not yelling, he's just very sure of what he's saying and he knows it's harsh.

5. Wally: The Boosters are not just taking our jobs. They're taking our lives.
6. Wally: Understand what I'm about to say isn't out of anger. But the next person they hurt could be a wife or a kid.
7. Wally: We want our lives back. To do that, them Boosters need to know that they can't hurt us without consequences.
8. Cheers: Hell, yeah.
9. Cheers: Right on!
10. Cheers: Take it to 'em!

Panel 3
Tight on the foreman. Dead serious.

11. Foreman: Right then. We take the fight to them.

12. Ransom (OP): Do that, and you're all going to die.

Panel 4
Ransom busts through a pair of double doors right into the meeting. This is his big entrance, so give it some drama.

13. Ransom: You go at Power Corps on the ground, and they will crush you.

14. Ransom: You go at them in the courts, and they will bury you.

15. Foreman (OP): And who the hell invited you?

Page 11

Panel 1
We reveal Ransom as he responds. Large panel. Ransom casually, but definitely shutting this guy down. This is his "fight smarter, not harder" speech. He's confidant. If they don't buy it, it's no skin off his teeth.

1. Ransom: Names Ransom Yeong. I'm the founder of Achilles Incorporated. Every Booster has a weakness. It's my job to find it.

2. Ransom: You don't need strength, you need information. <u>You need crafty.</u>

3. Ransom: Fight smarter, not harder, yeah?

Panel 2
The foreman argues back, but is cut off.

4. Foreman: You came here to give a sales pitch, you slimy bastard?

5. Ransom (OP): No, I was invited by… a concerned party. Someone concerned you were all going to do something that gets you killed. As for me, well…

Panel 3
Ransom sits casually on the edge of the table. Kyra is standing looking at him, arms folded. She's not impressed.

6. Ransom: …I'm the alternative.

7. Foreman: What do you mean?

8. Ransom: We can do this with no killing. No killing means no escalation. And no escalation means no war.

Panel 4
The construction workers stare blankly at Ransom.

SILENT PANEL

Panel 5
Extreme close up on Ransom.

9. Ransom: Let's make a decision, people. I'm late for yoga.

Page 12

Panel 1
Exterior of Achilles Inc. Early in the morning. The Power Corps billboard visible. Focus on Kyra Burke waiting by the locked front door. She's all business. Ransom is walking up with a bag for his lunch in one hand and some folders in the other. Kyra has a briefcase on the ground next to her.

Note that the usual clients (the ones we saw earlier and others, all looking like riff-raff) are also waiting for him, but KYRA and RANSOM are the focus.

1. Kyra: I didn't know what to make of you when you busted into the meeting last night.

2. Ransom: Come on in, Ms. Burke. Mishy's bringing bagels.

Panel 2
Now we're in Ransom's inner office. His desk is disheveled. Older furniture, not out of style, but worn. Carpet's okay and lighting is good. Definitely old school metal filing cabinets. There's a hidden safe behind the pictures of the great detectives—Peroit, Perry Mason, Colombo, all pop culture and fictional, no one real. That's all good for you to know to get a feel of the room, but here's our focus:

Ransom crosses over to his desk, putting down his lunch. Kyra remains on the other side of the desk. They'll be facing each other next panel. Important that she is pulling a thick file folder out of her briefcase as she walks in with Ransom.

3. Kyra: So what's your play here, Ransom?

4. Ransom: I'm just trying to help. Like you.

5. Kyra: I did my homework. You've been operating for almost ten years and you've never gone head-to-head with Power Corps.

Panel 3
Kyra plops the thick folder down on Ransom's desk. Ransom looks down at it.

6. Kyra: How'd you do that?

7. SFX: Plop

8. Ransom: Wow. You lawyers really do love killing trees.

Panel 4
Ransom is thumbing through the folder.

9. Kyra (OP): You're avoiding the question.

10. Ransom: I didn't hear one.

11. Kyra (OP): None of your cases has ever resulted in a Power Corps response team showing up looking for you. You know what that tells me?

12. Ransom: I lead a charmed life?

Panel 5
Tight on Kyra, she's got him.

13. Kyra: It tells me you're smart. You've avoided detection this long. But this case, you can't avoid detection from Power Corps—least not any way I've figured it.

14. Kyra: Which begs the question—Why reveal yourself now?

Page 13

Panel 1
Ransom lobs the folder back to her, refusing the call, as it were.

1. Ransom: You did the research. You tell me.

Panel 2
Ransom laughs, deflecting the whole thing and dropping the folder on his desk. Kyra hasn't moved to take it. He's gesturing to his "case load" and by that, I mean the piles on his desk.

2. Ransom: Look, you're wrong. I can and will keep this under Power Corps' radar. Then it's back to business as usual.

3. Kyra: Ah yes, the salt-dandruff case.

4. Ransom: Don't. These people need help, too.

Panel 3
Ransom raises the blinds on his office window and we can CLEARLY SEE the Power Corps billboard! And this is what he's talking about.

5. Ransom: What, you think I want them to notice me? You see Steve, here? Head of Power Corps—smart as they come. And backing him is more fire-power than the world has ever seen.

6. Ransom: If those men fight back—If you go after them in the courts—

7. Ransom: No, Ms. Burke. I won't allow that.

Panel 4
Kyra picks the folder back up.

8. Kyra: Know what I think? I think you've been hiding in the shadows.

9. Kyra: At first I thought you were just scared of them. But you're not.

Panel 5
Kyra is gently handing the file folder directly into Ransom's hands. Probably a medium shot with both of them in frame. It seems like an impasse, but Kyra knows how to win this argument.

10. Kyra: You want to step out. You want to take them on, don't you?

11. Ransom: I'll bite. Where are you going with this?

12. Kyra: Look at the last page.

Panel 6
Tight on Ransom. He's looking down intently at the file which he's now opened (if we can see it). The focus is on his reaction. He's reading intently.

13. Kyra (OP): And step into the light.

Page 14

Panel 1
Ransom bursts through his office door into the waiting room, announcing that the office is closed. Some of the clients (same as before) protest lightly. We almost want a repeat of the shot from page 6 when Ransom is walking through the waiting room.

1. Ransom: Sorry, folks, we are closed. You'll have to come back never.

2. Client 3: But…. What about my azaleas…

3. Client 1: You have to help me find my poor puppy, Mr. Yeong!

Daniel, I'd like to group panels 2-5 all on one tier together. The idea is that this all happens rapidly and it shows how good at his job Ransom really is. You could even think about encasing these four panels in a frame together if you wanted, just a thought.

Panel 2
We're close on Client 1, the dog client from page 6. Ransom's hand is low in the panel pointing at her. We'll maybe repeat the same exact hand position pointing in each of the these panels on this tier, just changing the character he's pointing to in each one.

4. Ransom: You're dog left because YOU were eating its food. You've still got doggy-chow in the corner of your mouth.

5. Ransom: That's gross, by the way.

Panel 3
Same as panel 2, except now we're looking at client 2, who's a little angry at being pushed off so quickly.

6. Ransom: Legally, your neighbor can shed whatever he likes. Nothing you can do. So cover your garden with a mosquito net. Effective and way less expensive than hiring me.

7. Ransom: Grow your garden in peace. And do try to stop being so angry all the time…

Panel 4
Same again, but now we're looking at client 3 (Mr. Binder). Same hand pointing from low in the panel.

8. Ransom: Mister Binder, you've been coming in here for years. You've never once had an actual complaint to file, you just need to talk. I get it. I've been there.

9. Ransom: As it turns out, Ms. Fiefe here has recently lost her K9 companion. Maybe the two of you should get to know one another.

Panel 5
Last one! Client 4, the one complaining about his boss using mind powers on him.

10. Ransom: Sir, your boss is not putting thoughts into your mind. You may just want to be honest with yourself. No one else has time to care if you're gay or not.

11. Ransom: So go be gay and enjoy it.

Panel 6
Ransom is waving his arms up and out, palms up from his waist, shooing everyone out of the waiting room.

12. Ransom: Cases closed, people! Everybody out!

Panel 7
Over Ransom's shoulder as he looks towards Mishy, who's got her mouth in a "not bad, I'm kind of impressed" sort of expression. Incidentally, she's also chewing on one of those delicious bagels Ransom mentioned earlier.

13. Client (OP): Thanks, Mr. Yeong. That kinda rocked…

Panel 8
Reverse angle, looking passed Kyra and Mishy now at Ransom. Ransom is dead center in the frame.

14. Ransom: It seems my caseload has lightened.

15. Ransom: Now get me a bagel.

Page 15

Panel 1
Power Corps main offices. Big sign on a giant corporate building in midtown Manhattan.

1. Ransom (caption): We don't need brute force or lawsuits.

Panel 2
Dani, dressed like we'll normally see her with tattoos and piercings in full effect, enters into the main lobby. More Power Corps logos and stuff all over. She's reaching her hand out towards the receptionist who is on the phone.

2. Ransom (caption): We need to know everything about Power Corps. Inside and out. And that requires access to their system.

Panel 3
Electricity arcs from the telephone towards Dani with a flash, startling the receptionist.

3. Ransom (caption): Once we're in, we can get personnel files, find out who they are and what they can do.

Panel 4
Tight on Dani, holding her hand up in front of her, the phone electricity now dancing between her fingers. Think like the way Magneto manipulated the coin in X-Men: First Class when he was in the hotel room, that's the general idea, completely under her control.

4. Dani: I'd like an application.

Page 16

Panel 1
We're inside the meeting room from earlier. Kyra addresses the construction workers with her arms out asking them to remain calm.

1. Time Caption: August 26, 2016. 9:17 PM ET

2. Kyra: Okay, everyone, listen up. It's happening tonight.

3. Kyra: We identified the three biggest guns Power Corps has in your case. And we're going to take them off the board.

Panel 2
Nick (the booster from the original draft of this comic that sees all the math wherever he goes) is at the construction site watching metal girders going up, about to connect as they're lifted by a crane. He sees the math along with it. The angle they need to move, how heavy they are, etc. And he's on the ground looking up, directing the crane.

4. Kyra: Target number one is Nick Tomlinson. He's able to see and calculate mathematics and physics. He tells the others what to do and how to do it.

5. Kyra: We need to make sure he's not an issue going forward.

Panel 3
Pedro Delgado (dark skinned from Dominican Republic) strong guy. Is lifting up a giant drum as he walks across the construction site. One drum in each hand and they're huge.

6. Kyra: Target two—Pedro Delgado has super strength. His body automatically generates as much muscle tissue as he needs.

Panel 4
Fuzor is a thing man who turns objects, including himself, intangible. In this case, he's also at the construction site, and he's phasing steel rods into hardened cement in the ground. (may need to come up with something more intuitive)

7. Kyra: Fuzor is target three—makes himself and objects he touches intangible and can fuse them together.

8. Kyra: Pretty handy guy when you make a mistake on a construction site. But not for long.

Page 17

Panel 1
Nick is walking up his own front steps of his house carrying a pizza in a box as Ransom sits on his front porch. We see the temperature of the pizza in floating numbers over it. As he sings, we're seeing the notes on a musical scale as he sings.

1. Time Caption: August 26, 2016. 9:19 PM ET

2. Nick (with appropriate notes accompanying him as he sings) I've got to tryyyyyy defying gravity!

Panel 2
Ransom stands up in front of him, literally brushing the notes and sheet music to the side. Trying to be as nonchalant as possible.

3. Ransom: Nick Tomlinson?

4. Nick: What is this?

Panel 3
Nicks head gets shocked and he yells. Dani's hand could be behind his head if we can see it.

5. SFX: ZZZZAAAAAAAKKK!

6. Nick: Aaagh!

Panel 4
Ransom and Dani stand over his unconscious body. Dani's hand still sparking in the night. Numbers by his head have a voltage number! (don't worry, we'll look all these numbers up)

7. Dani: No Power Corps?

8. Ransom: No Power Corps.

9. Dani: How did you pull that off?

10. Ransom: Trade secret.

Panel 5
Close on Ransom's face as he holds up a syringe in the extreme foreground.

11. Ransom: Now to take his numbers away.

Page 18

Panel 1 (tier 1)
We're in a shipyard at night and Pedro is deadlifting a massive anchor—the thing must weigh 10 tons—over his head. Ships floating in the dock behind him.

1. Time Caption: August 26, 2016. 10:29 PM ET

2. Delgado: Hnnh!

3. Delgado: HNNH!

4. Delgado: Push!

Panel 2 (tier 1)
Close up on Delgado as a dart hits him in the neck or chest, He looks down confused. Note that his arms should be raised over his head.

5. SFX: THP

6. Delgado: Huh?

Panel 3 (tier 2)
Right underneath panels 1 and 2 is a long, thin, black panel across the width of the page.

Panel 4
Delgado wakes up, discovering that his arms are chained to those giant chains that giant ships use to anchor themselves. Understandably, Delgado is shocked to see himself strung up like this.

7. Delgado: Wh-what happ—HEY! What gives!

Panel 5 (tier 3)
Delgado flexes, pulling the chains, straining as hard as he can. And the chains are moving.

8. Delgado: Hnnh!

9. Delgado: Keep… pushin'!

Panel 6 (tier 3)
Delgado's muscles bulge and grow—like noticeably two or three times as big as they were just the panel before, his skin is starting to tear they're growing so fast!

10. Delgado: …almost… free…

Panel 7 (tier 3)
Okay, this is disgusting, but his arms are popping free of their moorings. What I mean is, his muscles just pulled his tendons off his joints, his skin is tearing open, and his bones are breaking—he just got too strong for his body to handle. It's horribly painful.

11. SFX: K-K-KRAK
12. SFX: POP POP POP
13. SFX: SNAP

Panel 8 (tier 4)
Pull back really far for a long thin panel across the bottom. It's a silhouette shot from the distance as Delgado screams in agony, still not free. On the other side of the panel, ships sit quietly and calmly in the harbor.

14. Delgado: AAAAIIIEEEEEEE!

Page 19

Panel 1
We're on the street looking at Fuzor as he comes out of a bar, saying good night to his friends. In the extreme foreground, we should probably see a part of Ransom, his hand or side or something. Friends all walking away from us, but Fuzor is headed towards us (and Ransom).

1. Time Caption: August 27, 2016. 1:21 AM ET

2. Fuzor: 'Til next time, my furry friends!

3. Friend: You're so weird, dude. See you tomorrow.

Panel 2
Ransom approaches Fuzor.

Panel 3
Ransom raises a knife above his head like he's going to attack Fuzor.

Panel 4
Fuzor reacts with a smirk.

4. Fuzor: Moron. I can turn intangible.

Panel 5
Ransom's other hand holds a metal rod that extends into Fuzor's stomach, but because he's phased, he's not hurt.

5. Ransom: I know.

Panel 6
Fuzor looks down, a hint of panic.

6. Fuzor: Oh, shit.

Page 20

Panel 1
The rod merges with Fuzor. Blood spurts!

1. Fuzor: Guh!

2. SFX: SHUNK

Panel 2
Ransom shocked, tries to help Fuzor as they both crumple to the sidewalk.

3. Ransom: Why would you?

Panel 3
Fuzor spits blood.

4. Fuzor: Bastard. Can only do it for few seconds at a time…

Panel 4
Fuzor Phases the bar out of him, but damage is done. Blood all over his abdomen. His eyes rolling up to the back of his head.

5. Fuzor: Guh!

Panel 5
Dani runs up.

6. Dani: Holy crap. What do we do?

Panel 6
Tight on Ransom, determined.

7. Ransom: Come on.

8. Ransom: No one dies.

Page 21

Panel 1
We're at an emergency room entrance. Ransom is carrying Fuzor (passed out) into the sliding opening doors. Doctors and at least one Power Corps person run towards him.

1. Ransom (caption): Tonight, we lit a fuse.

2. Ransom (caption): I don't know, maybe I lit that fuse years ago. Naming the firm Achilles Incorporated was pretty blatant.

Panel 2
We're inside Power Corps Head Quarters. Steve Rice stands stoic behind Nick and Delgado as they are leaving his office, clearly having just been fired. Delgado's arms are both in casts. Nick has a bandage on his forehead.

3. Ransom (caption): By now, Power Corps' already seen our work. Probably not great for Nick and Delgado…

4. Ransom (caption): Saving Fuzor's life bought us time. No way to know how much though.

Panel 3
Our construction workers are walking through the entrance to the construction site. It's a hero shot, kind of looking up at them. Think that slow motion, heroes walking shot that Michael Bay always does.

5. Ransom (caption): We got our construction crew back to work. I guess that's the upside.

6. Ransom (caption): But realistically, what's that one battle going to cost?

Panel 4
Now we're in the security room in Power Corps. Rice is looking over a monitor with his staff. On the monitor is the shot form panel 1, Ransom bringing Fuzor into the hospital. He's been made.

7. Ransom (caption): When this bomb goes off—and it will—it's going to be bad. Like Chicago but worse.

8. Ransom (caption): I'd managed to stay hidden for so long. I really slipped up this time.

Panel 5

Now we’re at Achilles Inc HQ. Ransom and Dani, looking like hell, are walking with Kyra out of Achilles Inc.’s front door. Power Corps billboard behind them, don’t need to see the whole thing. Kyra is pleased, Ransom and Dani are tired.

9. Dani: What are we going to do?

10. Ransom: Only thing we can do…

11. Ransom (caption): You always were optimistic, Dani. Your question implies more than one possible outcome. But there’s only one…

Page 22

Panel 1
Splash page. Ransom has paused outside of the door. He's looking up at the Bilboard and giving it (and Steve Rice) the finger! Kyra and Dani are continuing to walk forward, oblivious that Ransom has stopped. This is his moment to say "fuck it".

1. Ransom: …Get ready for war.

2. Ransom (caption): …we're going to die.

3. Caption: TO BE CONTINUED…